

# THE LITERARY WORLD.

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MUSEUS INTRODUCES HIS PUPIL INTO THE VESTIBULE OF ART.

WITH the view, as he said, of affording me an insight into the visible construction of poetry, in its more enlarged acceptation, and of exhibiting it in that form which embraces poetry, music, and painting, Musæus frequently conducted me to the opera.

"In order," said he, "to place these three arts within one generalization, we must look into the spiritual cause from which they all derive their first incitement, and by tracing these visible manifestations of art back to their primitive origin, we can clearly see how undivided that origin is, and how deeply it underlies our whole mental organization. In the scene before us, poetry addresses us in its fullest force, because it presents, in a tangible form, the very images and the very sounds which, in its merely literary perusal, we must draw from our imagination. Painting here shows an unrivalled power, which would be greatly enhanced were the highest department of the pictorial art applied to the opera; for, as an evidence of this power, we have presented to the ear audible tones of that harmony which are only felt by the soul, in all its contemplations both of nature and nature's representations by the artist. Music you behold placed in one of its most appropriate positions, because it corresponds with the position in which poetry here stands, by receiving the elucidation from painting and dramatic action which both require."

"The very discovery of the opera, then, must have sprung from a necessity of our spiritual nature."

"It dates its origin at that point of modern history, when music, from out of the rude elements which constituted its earlier system, rose up into the form of an æsthetic and intellectual culture. It owes its origin to modern counterpoint, the application of typography, improved instrumentation, and the spread of musical literature over cultivated Europe."

"But," I inquired, "did not the same element exist in all ancient poetry, in its dramatic as well as written form?"

"The Genius of the Opera, certainly, presided over every exhibition of ancient song, in its improvisatory, written, and dramatic forms, although we may readily suppose that the addition of mechanical tones, during these periods, was vastly inferior to our present instrumentation; for we must regard our great advancement in this branch of mechanism, not merely as a product of musical knowledge and refinement, but the latter, in an equal degree, a product of the former. In all the recitations of Grecian tragedy, harmony and modulated tones must have been combined with dramatic action, and in so far only do we perceive the resemblance between their melodious drama and our own. In our present stage of musical culture, we have arrived at the same point of development in which we stand, both in the intellectual department of mind and in pictorial skill. To this point we could not have arrived, except by the aid of mechanical powers, which give full scope to the designs of musical conception, afford a mastery over the fullest limitations of tone, and enable the composer to

range beyond those limits within which the powers of the human voice are included. It is to mechanism that we, in a great measure, owe our high grade of intellectual advancement springing from the discovery of printing, and it is to this same material adjunct of the mind that we are indebted for the advanced state of musical science. We must not, however, lose sight of the truth, that it was the human voice which in modern musical history laid the basis for the present improved and enlarged structure of musical culture. In early periods, the voice was the interpreter and the organ of the higher grades of melodious emotion, and it would seem that this gave rise to a necessity which called for extraneous aid, by which it might enlarge its sphere and call up a thousand new forms of musical imagery which the thought might suggest, but could not express by any vocal effort; from this necessity sprang the various instruments now in use, which submitting, in pliant obedience, to all the suggestions of voice and feelings, reacted upon the latter, and afforded new disclosures in the realms of tone."

"Why is it that the public mind is so insatiate for novelty in the exhibitions of art, and in all the illustrations of human life, in their dramatic, pictorial, and poetical forms? Human passions and feelings, it is true, have an endless variety of configuration; but does the picture intended to represent them become impressed upon the mind and imagination at a single glance?"

"It is for the want of repetition," said he, "that art suffers, for no single exhibition can ever disclose the deeper intents, the finer shades of feeling, that transparency of the gems of thought, which appear only by repeated communion with the artist, by the medium of his performances. In all works of art, a certain ideality is inherent, which we study for its own sake; but, apart from this, the genius, from whom these visible manifestations proceed, possesses a personality which attracts our regard; and, in the study of all great works, we find ourselves drawn both towards the ideality of the subjects, and the personality of him who conceived them. It is in connexion with this remark that I must observe, that as we enter the individuality of the author or composer, his strong characteristics become impressed upon us; hence, to search them out, to trace them in his productions, we must submit them to constant perusal and study. The power of personality is a most remarkable and almost inscrutable phenomenon in the history of mind."

"How, then, do you account for the fact that the personality of the artist, as well as that of the writer, possesses such an attraction in itself, that his productions, abstracted from himself, lose a great portion of their pre-dominance?"

"The truth," replied Musæus, "is proved by observation, by the past history of genius, in all climes; but the elucidation of this truth is involved in difficulty, and is comprised among the enigmas of our humanity. In our studies of the Homeric poems, the Iliad and Odyssey, the name and personality of their reputed author become identified with the poems; and even after we hear the entire existence of the man disputed and denied, his name, and, along with it, his person, remain enduringly interwoven with all the associations of the classic tales. No exertion of the mind will allow us to view the production in its abstract form, after the

name, merits, and individual traits of the writer have been disclosed to us. And this fact is more apparent when the emanations of his mind are on the decline than when they are in the ascendancy.

"The adoration, following in the wake of genius, magnifies beauties, and throws a veil of forgiveness over faults. This personal magnetism, which penetrates into the artist's productions, and pierces through all his written conceptions, is most apparent in our direct and visible contact with man; and, as in this latter instance, it is problematical, so, also, do we find it in the former."

"Let us suppose, then, that all the productions of genius and art were presented to the contemplation of the world, in anonymous forms, leaving the mind to decide for itself in all cases of abstract merit, casting aside all the personality of invention, and viewing it standing upon its own basis and not on that of the being from whom it emanated, what would be the result, as far as regards the cause of our onward advancement in intellectual culture?"

"I would then conclude that art would be divested of a large share of its power; for, as we find in our colloquial intercourse with men, all their influence endowed with the same attractions that we find in their persons, we can reasonably infer that, if their personal authority were removed, the impressions caused by their observations would be largely diminished."

"Yet we rarely become acquainted with genius in its personal form."

"It is true; but we always place the ideal form before us, as an object of recognition and of reverence. This respect paid to the creative hand of all the works of imagination and intellect, so far ennobles and enhances the cause of art, so far promotes the end of its divine culture, that it leads us, first to the contemplation of the individual who creates, and thence into the mysteries and wonders of his works."

"Yet we often witness great performances, and acknowledge them as such, before we are permitted to recognise the mind that guides them. The whole world of literature, including all ranks from youth to age, were regaled with the fictions of Scott, and looked with admiration upon his productions, before they were allowed to pay obeisance to his name; and the same occurrence has been repeated from time to time, in the various departments of mind, and in the exhibitions of its greatness, unaided by the factitious splendors of a name."

"Yet, do you not perceive that, before any of the remarkable productions of genius have been hallowed into greatness, there is an ideal form always standing behind them, a human personification, on which the imagination of the beholder always rests. In the Scott phenomena, the image conjured up in the public fancy was that of a great unknown, and ideality of personage representing the creative hand will always be sought after in every brilliant and intellectual appearance."

"A great unknown will ever fill the place of the real artist or author, until the veil of his mysterious and doubtful existence is thrown aside. It would seem as if all the productions of pen and pencil required the authority of a name, to bear them down to posterity; and thus the name becomes an object of worship, where the emanations that proceed from it have never been studied."

"And here I can again apply the remark

previously made upon the contemplation of the performances of art. Where great intrinsic beauty exists, the first view of the picture seldom admits us into its depths; such revelations are the results of constant study. All art, as well as all written composition, has its finer shades of meaning. The greatest force it wields lies in the display of the master-stroke, and this is not always obvious at the first impression. It is upon this law we can ground the rule, that, in all those productions of the mind and pencil, from which renewed beauties are elicited by repeated contemplation, the largest share of merit is inherent.

"In these cases, so deeply seated are the harmonious sympathies between mind and mind in man, that, in the more abstruse conceptions of his imagination, they exercise an influence upon the soul which is inexhaustible, and the tones of that mutual harmony never tire. It is to this source we must trace the undying influence that some favorite air has upon the popular heart, even if conceived in the simplest strain; it is to this source we must attribute the strong and unyielding hold with which some of the best passages of the poets seize upon us, always enduring in freshness, and absorbing our affections. When, on the contrary, we see the manifestations of creative art clothed in the tinsel of false show, and destitute of all intense vigor and deep feeling, but possessing those external attributes which catch the attention and take the world by storm, the success which follows them is, in almost every instance, ephemeral; and the overwrought enthusiasm they awaken reacts upon itself and destroys its object.

"To exercise that sway which the display of the master stroke has over the mind of the observer, the artist concentrates his powers into certain acts of the piece, he bestows his collected strength upon certain points of the picture; and, in poetry, how often do we feel the quintessence of imagination drawing together and attracting the attention to a single couplet, standing out conspicuously from the whole page."

Musæus then directed my attention to Isadora, who, at the time, was the ruling star of the opera, and commanded the worship of all the *dilettanti*.

"In her delivery," he remarked, "you will observe how accentuation forms the chief portion of her strength, in that division of dramatic representation where strong shades of coloring are essential; and, in the illustration of her thoughts, or rather those of the character she personifies, by musical declamation, the same trait is observable that constitutes the accomplishment of finished execution.

"But in the fulfilment of that great design which both the artist and the artist's interpreter have in view, the presentation of strong and vivid passages to the beholder's contemplation, you will observe how this *artiste*, in common with all who have gone before her, seizes upon every rhapsodical element which the composition presents. It is the aim of fiction to awaken, by the force of the master-stroke, the response of the mind to those passages of pathos in which both writer and reader nearly always feel alike.

"The same sympathy exists, in song, between the performer and the listener. These striking passages fix themselves in the imagination, and form the connecting link between our memories and all the consummate productions of art."

"In aiming at the master-strokes, however, does not art as strictly follow her vocation of interpreting nature?"

"That is, in some measure, true. In our observance of the external world, we are awakened, startled, and attracted by remarkable passages of creative wisdom; and thus, when we find their transcript in the human mind, we must confess their truth lies in the inventions to which they give rise.

"The passages which stand out in bold relief are those of deep pathos and high excitement, adversity, and good fortune. The prominent images which the natural world presents us are quiet, tranquil beauty, and enlarged sublimity; and when the writer of fiction introduces them into his page, or when the painter conveys them to his canvas, they both follow in the paths of a correct guidance.

"As in Shakspearian tragedy," continued Musæus, "we see the philosophy of life well and truly depicted, so we must draw the deduction from a nearer analysis of the opera, that we are witnessing life, painted in its lyrical and idyllic features. The Shakspearian drama shows us human action, and establishes the ground of that action; but in the opera, as in all lyrical romance, we must never seek for logical sequences, but for poetry only, as it springs out of the melody of our existence. These various shades of a musical poesy, however, correspond with the nationality of the composition, and we find the German characteristics to be depth and earnestness of feeling.

"The whole coloring proceeds from the interior of the mind, and aims at no external representation; it unites depth with tenderness. The French style seeks to impose upon the imagination, rather than to elevate it; its characteristic is outward finish, gloss, elegance.

"In the Italian composition we find expressed the warmth of emotion, the effusion of passion, the impetuous temperament, all under the excitation of a southern cloudless clime: the fancy which dictates their musical composition is of that lively species engendered by the associations of the south, and their invention is distinguished from that of the German by a want of that profundity of thought which reaches the soul."

"How would you, then, characterize our own national school, if such should ever spring up; for here we find the heterogeneous assemblage of the fancies of all nations?"

"The character of the nation, in time to come," replied he, "must necessarily become eclectic; the mixed elements of which it is composed will admit of no uniform impulse of temperament, such as we find characteristic of the nationalities of Europe. In addition to this, we must regard the engrossing pursuit as the moulding instrument of the popular heart and intellect; in the cultivation of the latter, in its literary sense, we have engrafted the English scion upon our mental stem.

"In music, we have, as yet, adopted no one national tone; and while we feel, at times, our innermost emotions stirred by the German school of harmony, at others we are roused into lively action by the glow and rapture of Italian strains. Musical thought is engendered by that department of fancy which springs from the emotional part of our nature; and from our deeper earnestness to our buoyant gaiety, from our depth of in-

tellectual feeling to our most imaginative and effervescent mood, we pass through all the shades of musical conception which constitute the schools.

"When the American mind shall arrive at a point of fixidity, will depend upon the adoption of foreign models on which to ground our national thought; for we so far present an anomaly in this respect, that, whereas the nations whom we study can trace back the whole framework of their literature and art to a period of inception, which is the very cause of its exclusiveness and nationality; we, on the contrary, can find no such inceptive point of history, having received a large share of what we possess by adoption, and blended it with indigenous thought. In Europe the indelible influence of locality and climate imparts a coloring to the fancy which stamps each of the distinct living races there. The history of all of these races comes out from the recesses of a romantic and castellated age, highly embellished with the pictures and songs of an extinct, but never to be forgotten feudalism, and out of these associations springs the entire growth of poetical feeling and fancy among them. All the records and traditions of the past are incorporated with the national glory, and thence enter into the emotions of every individual finding utterance in music and poetry, the drama and the opera."

"Have we ever arrived at this grade of enthusiasm, in its really indigenous import!—are the outpourings of the lyre and pencil, among us, of truly spontaneous origin, or have we imbibed the feelings which prompt them from abroad?"

"That which is universal in the human heart and forms the germ of all poesy, wherever man has cast aside the asperities of his primitive condition, prevails here among our people, wonderfully distinguished as they are by the rage for physical progression, as well as among those of cultivated Europe.

"It is from this germ, common to all humanity, that we see push forth many of the visible images of beautiful thought, poetical portrayal, all the effusions of song, and the designs of the painter and sculptor.

"Yet our deficiency lies in the youthfulness of mind among us, taken in its aggregate sense; and it is the retrospect in the history of mind that we must await, before we can look for a maturity of intellectual and aesthetic culture. The fountain of all poetry, however, is inexhaustible, and when its gushings are suppressed or dried away in one place, they are ever ready to spring up in another. Genius, of the purer cast, is ever creative, and as it rises up among us from time to time,—for it is a plant of rare growth, and blooms at distant intervals,—it will fashion all past thought into new forms of symmetry, change past themes of impassioned melody into new and more complicated shapes, and add to the poetical arts new and more forcible powers of representation."

The opera for the evening, which was that of Don Giovanni, having closed, amid the plaudits of a select, though not a thronged house, as we passed out and walked under the open sky, Musæus directed my attention to the circumstance, that one particular air of that most perfect composition of Mozart was repeated by a large number of the auditory, as they dispersed from the scene.

It was this circumstance which renewed the idea in his mind, how the susceptibilities



of man's feelings are awakened by the harmonies of tone, and how one and the same melodious suggestion runs through all minds, as if by an electric chord. He also took occasion to justify the design and tendencies of this species of dramatic representation, by laying open to the popular mind the doors of æsthetic cultivation, in the exhibition of poesy, in all its collateral forms. The objections which, he remarked, were raised by many to this species of intellectual recreation, related chiefly to the grosser side of the picture, where sensuality comes into contact with refined and pure art; but as art always falls in with such associations, in a greater or less degree, he suggested that, in patronizing her resorts, we should repair thither with true spirituality of purpose.

"Even nature," said he, "in her most solemn moods, is often prostituted to improper uses; but when she is courted with purity of design, she incites to the highest efforts of artistic and poetic inspiration the human mind is capable of reaching."

"The plot, design, and sentiments of the poetry, which give their aid to the plasticity of the work, are too often drawn out from the impure sources of our nature, and thus, in a great measure, check the genial and spiritual influences which always flow from the soul, speaking through the organ of tone. In Don Giovanni, this fact is strikingly observable, where the licentiousness of passion is so glossed over by the brilliancy of melodious thought, that the judgment itself feels induced to yield to the entrancement of the moment."

"To the fastidious, the local associations of the opera and the impure externalities of life which have tended to mar its moral purposes, are so forbidding as to deter them from participating in many musical representations, of which they, otherwise, would gladly avail themselves. The mind, however, has a sanctuary within itself, which is independent of all the prejudices of time and place, and thus being duly solemnized and set in order for all intellectual and spiritual communings, it will imbibe no contamination from any of the temples dedicated to art."

"If halls were open for recitations in poetry, exhibitions of the pictorial arts, and performances in music, and we should seek an evening's diversion by passing from one to the other, the suggestion would arise in our minds, whether there could not be a unison of all of these into one representation."

"It is a distinctive trait of modern luxury to associate the pleasures of sense and intellect, be their forms of the most various cast; inventions of this description are called into play, to meet the wants of our nature, excited to the highest point of refinement and philosophical discernment."

"To this cause must we attribute the popularity of the opera among those nations where it is supported, not by wealth alone, but by that genuine appreciation from which the Fine Arts derive their sustenance."

"This appreciation is not merely educational, as we are apt to suppose; but the love for the works of great masters, fostered by the deeper instincts of national feeling, impassioned emotion and innate enthusiasm, rises into a species of adoration, unknown among the ruder and less civilized races. This inherent love of the soul for the beautiful, can be satiated only by being introduced to an intercourse and familiarity with the

manifestations of the melodious and imitative arts; and the cravings thus felt become one of the strongest and most obvious necessities of our humanity."

While Musæus thus discoursed upon the attributes of art, we reached our place of sojourn; and I found myself abundantly refreshed by what I had seen and listened to.

I discovered that my instructor had touched upon various suggestions from which my future studies might diverge, and propositions which might form the nucleus of a vast treasure of thought.

#### LAYARD'S NINEVEH AND BABYLON.\*

THE second instalment of Dr. Layard's eastern discoveries and researches is marked by all the strongly defined traits which impressed the public, as well with the man as with his work, on the first appearance of *Nineveh and its Remains*. In spite of wearisome labors, long-continued toil, the hardships of climate, and an inadequate support from home, Dr. Layard always preserves a freshness of interest in his great subject. The latest discovery is told with as much animation as the first, showing the advantages of the simple, unpretending, but life-like and vivid style naturally adopted by this traveller at the outset of his record. It is a style, than which we can conceive none more fortunate for such a work. Had it set out with some of the more usual decorations of literature, we should have tired of its monotony, in a subject in which there must necessarily be many repetitions; but, composed as it is of the most direct and inevitable statements of the thing done, we never weary of it any more than of the ordinary atmosphere through which we perceive the natural positions and relations of objects.

How flimsy are the numerous manufactured books on the East, the egotism of club-men, the boyish sentimentalism, the poetical twaddle, the slang exported from Europe or America to the Nile or the Jordan, by the side of the manly work of Layard. Here is a man, with the material of a hundred books (as books are mostly written) within him lying silent, undeveloped accumulations of a boyhood familiar with art in Italy, early European travels in Russia, Dalmatia, Montenegro, Albania, Roumelia, independent travels in Asia Minor, Persia, long acquaintanceship with Kurds and Arabs—all known, felt, but unwritten till he strikes the main action of his life, the discovery of Nineveh. Then we only know his previous preparation by the surety and confidence of his step, as he controls and subdues the various difficulties of his position.

Dr. Layard enters on his great second course of discovery in 1849, approaching Mosul through the Turkish provinces on the north-west from the port on the Black Sea of Trebisonde. This route, among the tribes of Armenia, is an admirable prelude to the bolder and more striking Eastern scenes beyond. It prepares us for the contemplation of the glories of the past and distant, which we are to meet with on the Assyrian mounds, by the observation of traits and usages of the old period which have survived to the present day. Such a picture is

\* Discoveries among the Ruins of Nineveh and Babylon: with travels in Armenia, Kurdistan and the Desert; being the result of a second expedition undertaken for the trustees of the British Museum. By Austen H. Layard, M.P. With maps, plans, and illustrations. Putnam & Co.

#### THE THRESHING-FLOOR AT KARAGOL.

"We left the plain of Hinnis by a pass through the mountain range of Zernak. In the valleys we found clusters of black tents belonging to the nomad Kurds, and the hillsides were covered with their flocks. The summit of a high peak overhanging the road is occupied by the ruins of a castle formerly held by Kurdish chiefs, who levied black-mail on travellers, and carried their depredations into the plains. On reaching the top of the pass we had an uninterrupted view of the Subban Dag. From the village of Karagol, where we halted for the night, it rose abruptly before us. This magnificent peak, with the rugged mountains of Kurdistan, the river Euphrates winding through the plain, the peasants driving the oxen over the corn on the threshing-floor, and the groups of Kurdish horsemen with their long spears and flowing garments, formed one of those scenes of Eastern travel which leave an indelible impression on the imagination, and bring back in after years indescribable feelings of pleasure and repose."

"The threshing-floor, which added so much to the beauty and interest of the picture at Karagol, had been seen in all the villages we had passed during our day's journey. The abundant harvest had been gathered in, and the corn was now to be threshed and stored for the winter. The process adopted is simple, and nearly such as it was in patriarchal times. The children either drive horses round and round over the heaps, or standing upon a sledge stuck full of sharp flints on the under part, are drawn by oxen over the scattered sheaves. Such were 'the threshing-sledges armed with teeth' mentioned by Isaiah. In no instance are the animals muzzled—'thou shalt not muzzle the ox when he treadeth out the corn'; but they linger to pick up a scanty mouthful as they are urged on by the boys and young girls, to whom the duties of the threshing-floor are chiefly assigned. The grain is winnowed by the men and women, who throw the corn and straw together into the air with a wooden shovel, leaving the wind to carry away the chaff whilst the seed falls to the ground. The wheat is then raked into heaps and left on the threshing-floor until the tithe-gatherer has taken his portion. The straw is stored for the winter, as provender for the cattle."

All readers of Dr. Layard's first volumes will remember his picturesque account of the Yezidis, or Devil Worshipers, a race whom he appears to have taken under his special protection. We are certainly indebted to him for our chief knowledge of this wonderful people; the brief previous statements of Rich, whose noble devotion to this portion of the East was a worthy commencement of the English annals of Assyria, merely piquing our curiosity. Layard, on good terms with this mountain people before, reenters their territory under still better auspices, for he had been the means, at Constantinople, of relieving them from various grievous Turkish oppressions. He is enabled to give a drawing of their celebrated Melek Taous, or migratory symbol of authority of the priests, a rude image of a bird surmounting a candlestick, in copper; he is again at home with the chiefs, revisits the sacred grounds of Sheikh Adi at the annual ceremonies, entertains men of the tribe, as before, among his workmen on the mounds, is present at a wedding in the family of his friend Cawal Yusef, and, indeed, is as intimate with the superstitious Devil Worshipers as he is with the primitive and simple Nestorian Christians of the mountains beyond them. Impartial just-

ice is meted out to all by Dr. Layard—Turks, infidels, and heretics, of every hue and garb.

It is impossible to present in a continuous view, in a brief article, the narrative of Dr. Layard's brilliant antiquarian discoveries at Nineveh and Kouyunjik, in the latter of which he has established the restoration of the palace of Sennacherib. The steps to this discovery and identification are the most curious and demonstrative of his many labors. The minute evidence of the seals is in effective contrast with the colossal images around.

The removal of the winged bulls from the mound at Nimroud was one of the most noticed pieces of description of Layard's previous work; a parallel passage in the present is not less striking. It concludes with a grand climax of what may be called, we suppose, Arab humor. Our author is never happier than when he is describing the manners, or, especially, reporting the conversation of an Arab. The scene is still more interesting to the reader by the comparison which the book presents of the modern scene with the method, carefully sculptured on the tablets of Kouyunjik, of the first establishment of the huge sculptures in the palaces. In Dr. Layard's simple and energetic Saxon, "As they had been brought, so were they taken away."

#### REMOVAL OF THE LIONS.

"By the 28th of January, the colossal lions, forming the portal to the great hall in the north-west palace of Nimroud, were ready to be dragged to the river-bank. The walls and their sculptured panelling had been removed from both sides of them, and they stood isolated in the midst of the ruins. We rode, one calm cloudless night, to the mound, to look on them for the last time before they were taken from their old resting-places. The moon was at her full, and as we drew nigh to the edge of the deep wall of earth rising around them, her soft light was creeping over the stern features of the human heads, and driving before it the dark shadows which still clothed the lion forms. One by one the limbs of the gigantic sphinxes emerged from the gloom, until the monsters were unveiled before us. I shall never forget that night, or the emotions which those venerable figures caused within me. A few hours more, and they were to stand no longer where they had stood unscathed amidst the wreck of man and his works for ages. It seemed almost sacrilege to tear them from their old haunts to make them a mere wonder-stock to the busy crowd of a new world. They were better suited to the desolation around them; for they had guarded the palace in its glory, and it was for them to watch over it in its ruin. Sheikh Abd-ur-Rahman, who had ridden with us to the mound, was troubled with no such reflections. He gazed listlessly at the grim images, wondered at the folly of the Franks, thought the night cold, and turned his mare towards his tents. We scarcely heeded his going, but stood speechless in the deserted portal, until the shadows again began to creep over its hoary guardians.

"Beyond the ruined palaces a scene scarcely less solemn awaited us. I had sent a party of Jebours to the bitumen springs, outside the walls to the east of the inclosure. The Arabs having lighted a small fire with brushwood awaited our coming to throw the burning sticks upon the pitchy pools. A thick heavy smoke, such as rose from the jar on the seashore when the fisherman had broken the seal of Solomon, rolled upwards in curling volumes, hiding the light of the moon, and spreading wide over the sky. Tongues of flame and jets of gas, driven from the burning pit, shot through the murky canopy. As the fire

brightened, a thousand fantastic forms of light played amidst the smoke. To break the cindered crust, and to bring fresh slime to the surface, the Arabs threw large stones into the springs; a new volume of fire then burst forth, throwing a deep red glare upon the figures and upon the landscape. The Jebours danced round the burning pools, like demons in some midnight orgie, shouting their war-cry, and brandishing their glittering arms. In an hour the bitumen was exhausted for the time, the dense smoke gradually died away, and the pale light of the moon again shone over the black slime pits.

"The colossal lions were moved by still simpler and ruder means than those adopted on my first expedition. They were tilted over upon loose earth heaped behind them, their too rapid descent being checked by a hawser, which was afterwards replaced by props of wood and stone. They were then lowered, by levers and jackscrews, upon the cart brought under them. A road paved with flat stones had been made to the edge of the mound, and the sculpture was, without difficulty, dragged from the trenches.

"Beneath the lions, embedded in earth and bitumen, were a few bones, which, on exposure to the air, fell to dust before I could ascertain whether they were human or not. The sculptures rested simply upon the platform of sun-dried bricks without any other sub-structure, a mere layer of bitumen, about an inch thick, having been placed under the plinth.

"Owing to recent heavy rains, which had left in many places deep swamps, we experienced much difficulty in dragging the cart over the plain to the river side. Three days were spent in transporting each lion. The men of Naifa and Nimroud again came to our help, and the Abou-Salman horsemen, with Sheikh Abd-ur-Rahman at their head, encouraged us by their presence. The unwieldy mass was propelled from behind by enormous levers of poplar wood; and in the costumes of those who worked, as well as in the means adopted to move the colossal sculptures, except that we used a wheeled cart instead of a sledge, the procession closely resembled that which, in days of yore, transported the same great figures, and which we see so graphically represented on the walls of Kouyunjik. As they had been brought, so were they taken away.

"It was necessary to humor and excite the Arabs, to induce them to persevere in the arduous work of dragging the cart through the deep soft soil into which it continually sank. At one time, after many vain efforts to move the buried wheels, it was unanimously declared that Mr. Cooper, the artist, brought ill luck, and no one would work till he retired. The cumbrous machine crept onwards for a few more yards, but again all exertions were fruitless. Then the Frank lady would bring good fortune if she sat on the sculpture. The wheels rolled heavily along, but were soon clogged once more in the yielding soil. An evil eye surely lurked among the workmen or the bystanders. Search was quickly made, and one having been detected upon whom this curse had alighted, he was ignominiously driven away with shouts and execrations. This impediment having been removed, the cart drew nearer to the village, but soon again came to a standstill. All the Sheikhs were now summarily degraded from their rank and honors, and a weak ragged boy having been dressed up in tawdry kerchiefs, and invested with a cloak, was pronounced by Hormuzd to be the only fit chief for such puny men. The cart moved forwards, until the ropes gave way, under the new excitement caused by this reflection upon the character of the Arabs. When that had subsided, and the presence of

the youthful Sheikh no longer encouraged his subjects, he was as summarily deposed as he had been elected, and a greybeard of ninety was raised to the dignity in his stead. He had his turn; then the most unpopular of the Sheikhs were compelled to lie down on the ground, that the groaning wheels might pass over them, like the car of Juggernaut over its votaries. With yells, shrieks, and wild antics, the cart was drawn within a few inches of the prostrate men. As a last resource I seized a rope myself, and with shouts of defiance between the different tribes, who were divided into separate parties, and pulled against each other, and amidst the deafening *tahlel* of the women, the lion was at length fairly brought to the water's edge."

One of these remarkable explorations was the investigation of the interior of the high conical mound, which is so noticeable a feature in all the outlines of Nimroud. Its circular form was found to be the *débris*, not of a pyramid, but of a square tower, the rectangular sides of which were tunnelled at different depths. An oblong chamber was discovered, which may have contained the remains of Sardanapalus. The whole of this investigation is a very neat example of the skill shown in these explorations; though the most striking instances of antiquarian science are connected with the tunnelling of the mound opposite Mosul. About this whole work of Assyrian discovery there is an admirable English method and success, which appear quite heroic in everything but the limited pecuniary means sent from London. From his first step (his discoveries commenced within the first day of his attempt) to his last, Layard appears to have gained steadily in his noble work.

We shall not attempt any detailed account of the manner of these discoveries. The reader will find them amply illustrated by plan and engraving in this book, which every person, to be well informed, must make himself acquainted with, and he will meet with them there presented, unaccompanied by the usual dryness, apt to clog, not only the eyes and the mouth, but the mind, among these old ruins. Layard is not by any means of the Dryasdust school. He never suffers his vision to be bleared, or his faculties dulled, by antiquity. When his health is in danger of failing, or his narrative has been sufficiently prolonged among the excavations of the mounds, he mounts horse and carries the reader off to the freshness of the desert or the mountains, and the invigorating ideas of his friends the Arabs. He gives to these animated scenes of adventure all the spirit of "Eothen," and with his universal aptitudes among all sorts of mysterious barbarians, reminds us of another powerful describer of out of door life and people, George Borrow the "Lavengro."

By this double claim of historical research, at once curious and sublime, and this personal vitality as a traveller among those living antiquities, the present occupants of the mountains and plains of central Asia, Layard's book has the strongest hold upon the attention of the reader, whether he reads for amusement, instruction, or with the especial motive (in which he will be satisfactorily rewarded) of certifying his scriptural knowledge, and confirming his Christian faith, by these wonderfully arrayed witnesses of twenty-five hundred years ago.



## MELVILL'S SERMONS.\*

MELVILL is one of the most eminent preachers of the present day. He is no ordinary man in an intellectual point of view, and the continued influence he exerts over large congregations, Sunday after Sunday, is clear proof of his power to speak to the hearts of those whom he addresses. He has great command of words, and, as they are made instinct with the living fire of genius, he cannot be listened to without emotion, his discourses cannot be read without interest and pleasure. However Christian people may differ in regard to many of the doctrines which, as a faithful clergyman of the Church of England, Melvill faithfully preaches, there can be no doubt that the *spirit* of his teaching is most truly that of the Gospel. He is earnest, affectionate, persuasive, full of zeal for God's truth, in the Saviour, apt in his illustrations, pointed in his applications, and withal so acute and so happily successful in interpreting Holy Scripture, that every one who loves the Bible must love to hear Melvill speak, or read what he says in the family or in the closet.

And so it ought to be; for the preacher who only delivers his weekly "tale of bricks," to be forgotten as soon as heard, to be unread so soon as put in print, falls far short of the fulness and power which belong to his mission. He has the noblest of themes, the grandest of subjects, the most awful of responsibilities before him. God in Christ reconciling the world to Himself; man ransomed by the blood of the Redeemer; man justified by faith in the atonement; man sanctified by the Holy Spirit; man mortal made immortal; man weak and powerless made, through grace, more than conqueror over Satan and his legions; man's nothingness and God's omnipotence of grace and goodness; oh, these, and such as these, are ever before the preacher's eyes; and if he cannot from these speak to the hearts of the congregation, then does he, indeed, fall short of apprehending what "the man of God" both can, and ought to, and does, do in his master's name. Not that every preacher can abound, or excel, in eloquence, learning, or judgment: few men are so gifted as Melvill; but then every preacher has the same Holy Bible, the same great and holy topics, the same salvation, the same Saviour to speak of to his people. And how is it possible for him to speak otherwise than seriously, impressively, earnestly, persuasively?

We do not, however, forget that Melvill is only a man, and, like other men, has the imperfections of his race. We accord to him very high praise for his eloquence, and the power he wields for good over large congregations; we know that his master's message is earnestly, sincerely, and practically urged upon the heart and conscience; we know that there is a charm in his living voice, of which his printed discourses convey a very inadequate idea; but, withal, we are compelled to say that his style is one by no means to be unreservedly commended. It is often very brilliant and showy, quite too much so in some of his sermons, where there is more of the glare and tinsel of ornament than becomes one speaking of sacred truths in a house of God. It is often, also, seeking more for effect than is meet on such occasions, and there is a strong inclination to

paradox, as if by it the congregation could the more readily be kept upon the stretch, and by it the more powerful impression finally be made. Hence, we should deprecate all attempts to imitate Melvill; his style is his own; he can use no other to any purpose; and even as his outer garments would not fit most of his admirers, so his style will not profit any one to attempt to copy or adopt as his own.

A single specimen of Melvill's manner and matter will illustrate what we have just said, and will serve as a fitting conclusion to these few remarks on one whom we love and respect:—

"One after another is withdrawn from the church below, and heaven is gathering into its capacious bosom the company of the justified. We feel our loss, when those whose experience qualified them to teach, and whose life was a sermon to a neighborhood, are removed to the courts of the church above. But we 'sorrow not, even as others which have no hope,' as we mark the breaches which death makes on the right hand and on the left. We may indeed think that 'the righteous is taken away from the evil to come,' and that we ourselves are left to struggle through approaching days of fear and perplexity. Be it so. We are not alone. He who is 'the Resurrection and the Life' leads us on to the battle and the grave. . . . . 'The Resurrection and the Life,' these are thy magnificent titles, captain of our salvation! And, therefore, we commit to thee body and soul; for thou hast redeemed both, and thou wilt advance both to the noblest and most splendid of portions. Who quails and shrinks, seared by the despotism of death? Who amongst you fears the dashings of those cold black waters which roll between us and the promised land? Men and brethren, grasp your own privileges. Men and brethren, Christ Jesus has 'abolished death'; will ye, by your faithlessness, throw strength into the skeleton, and give back empire to the dethroned and destroyed? Yes, 'the Resurrection and the Life' abolished death. Ye must indeed die, and so far death remains undestroyed. But if the terrible be destroyed when it can no longer terrify, and if the injurious be destroyed when it can no longer injure; if the enemy be abolished when it does the work of a friend, and if the tyrant be abolished when performing the offices of a servant; if the repulsive be destroyed when we can welcome it, and if the odious be destroyed when we can embrace it; if the quicksand be abolished when we can walk it and sink not; if the fire be abolished when we can pass through it and be scorched not; if the poison be abolished when we can drink it and be hurt not; then is death destroyed, then is death abolished, to all who believe on 'the Resurrection and the Life'; and the noble prophecy is fulfilled (bear witness, ye groups of the ransomed bending down from your high citadel of triumph), 'O Death, I will be thy plagues; O Grave, I will be thy destruction.'"

## AN ENGLISH SOLDIER IN THE UNITED STATES' ARMY\*

Is the title of a book just published in London, and reprinted in this city by Stringer & Townsend, which is not without interest to American readers, on several accounts. In the first place, it has the good general recommendation of being simply and unostentatiously written, and telling its story well; in the second, it has the singularity of being so written by a common, or rather, an un-

common soldier, in the ranks of a service certainly not at a premium in a country which has so many better rewards for enterprise; and, in the third place, it is an entertaining account of the minutiae of military life in our regular army, with the incidents of an enlistment, a sojourn at the encampments or barracks of New York and Tampa Bay, and the whole line of the march of General Scott, from his bombardment of Vera Cruz to his grand entrance in Mexico.

The American army service is made up of pretty nearly every European fighting country—Ireland, England, Scotland, and France. Of these, from which country would you probably select a Julius Cæsar, with a sword in one hand and a pen in the other? If from any, certainly from canny, prudential Scotland. And you would be right, in this instance, for the narrator of this brace of volumes was a weaver of Paisley—a calm, quiet, sagacious man—no doubt a good soldier, as he is a respectable story-teller. Talking of nationality, we may anticipate the narrative by plucking an anecdote from the second volume, which exhibits the extraordinary humor and persistency of the Scottish character. When the army reached the National Bridge, in its progress through Mexico, our author gives vent to his first burst of enthusiasm for the natural scenery of the country, and how does he record it? why, as a Scotchman expresses admiration, all the world over, whatever the object, whatever the theme,—by talking of the glories of Scotland. A pretty remote analogy, you may say, between the *terra caliente* of tropical Mexico, and bleak, drizzly, barren Scotia. Not at all, for a gentleman born north of the Tweed. "'Scotland, or d—n me!' was the exclamation of Jock Whitelaw, a Glasgow callant, as the scene opened on his delighted vision." There is strength of character in that; it inspires confidence in the man, and will beget in the reader a desire to listen further to this anonymous North Countryman.

He enlisted at New York, in the autumn of 1845, just previous to the advance upon Mexico; was courteously received, and transplanted at once to the camp at Governor's Island. A little incident, at the outset, will show the ready ear of the new recruit:—

## A HINT TO AN OFFICER.

"At sunset the sergeant accompanied me and two other recruits down to the boat, which lay in front of Castle Garden. The garrison boat was a large, handsome, and neatly painted cutter, rowed by six soldiers, with a corporal acting as coxswain. Seated in the stern of the boat were a couple of young officers, smoking cigars. They were probably chagrined at having been detained a minute or two while we were coming down; for one of them called out in a petulant tone to us, to jump in and be d—. I looked with a little surprise at the would-be aristocrat specimen of equal rights who had spoken, and could perceive that he had the apology of youth and inexperience, being little more than a boy. One of the recruits muttered, loud enough to be heard by the gentleman, who stared and colored, but perhaps thought it prudent to decline a reply, 'Faith, and there's many a strong word comes off a weak stomach.'"

Every New Yorker remembers that camp of "b'hoys" at Governor's Island; but few had any insight into its inner life. There must have been many scenes like this:—

## A "B'HOY" SUDDENLY CUT SHORT.

"Before commencing, and as I was about to

\* Sermons, by Henry Melvill, B.D. Comprising all the discourses published by consent of the author. Edited by Dr. Melvill. 2 vols. 8vo. Stanford & Swords.

\* Autobiography of an English Soldier in the United States' Army: comprising Observations and Adventures in the States and Mexico. Stringer & Townsend.

sat down to my first breakfast on Governor's Island, a recruit, named Sweeny, who belonged to New York, one of the 'b'hoys,' as they delight in being called, and a recognised and privileged wit among the recruits, volunteered to ask a blessing. It was evidently a preconcerted arrangement with several of his influential friends, who used all their address, and a considerable degree of exertion, to obtain silence. Having finally succeeded, Sweeny rose, with a face of the utmost gravity, and commenced a profane and irreverent parody. He concluded by d——g all these infernal scoundrels who rob poor soldiers of their rations. Amen. 'Sweeny, get up, and go to the guard house,' said a sergeant, who entered as he sat down, after finishing this singular grace. 'Ay, ay,' grumbled Sweeny, 'I expected as much; I said how it would be. If a poor devil wants to be ever so religious, it's no use a-trying of it here. I suppose that's what you call liberty of conscience in this blessed free republic of ours. Hang me if it is not enough to make a man curse Washington, or his old grandmother, even.' So saying, and swallowing his indignation along with a gulp of the wretched coffee, and taking his bread in his hand, amidst the sympathy of his admiring friends, he walked off to the guard house, muttering curses, not loud but deep, on the tyranny of the military authorities."

A great deal was heard in our police courts of efforts to get off from the enlistments, on the plea of minority, &c. There was another method occasionally practised, sometimes as successful:—

#### AN ESCAPE AND A JOKE.

"The common method adopted by the recruits who wished to desert from Governor's Island, was to engage a boat to come over in the night-time to take them off, while others trusted themselves and their fortunes to a single plank in the following manner. Watching when the tide was setting into the harbor, they fastened their clothes to a plank, and by swimming and holding on to it while they directed its course, with the assistance of it and the tide, they easily reached New York, or Brooklyn. One morning we missed two large tubs which we had made by sawing a hoghead in two, and which always stood at the pump, being used as washtubs by the recruits, who were under the necessity of scouring their own linen on the island. Many and various were the conjectures as to the missing utensils, until some one suggested the probability of their having been used to ferry over the two recruits who were reported absent that morning. This surmise was soon after confirmed by one of the permanent company who had been in New York on the previous night, and who stated, that he had seen two small strange-looking craft, answering to our description of the missing tubs, paddling, in the grey twilight of the morning, alongside one of the wharves in New York, where there is little doubt that their adventurous navigators effected a safe landing.

"A rather ludicrous circumstance happened to a captain of a schooner who picked up one of these deserters in the bay. The deserter had left Governor's Island on a plank, and having miscalculated the run of the tide, he was rapidly drifting out to sea, when he was seen and picked up by the schooner. It would seem, however, that the poor fellow had only escaped one danger to run into another; for the captain, on questioning him, and finding that he was a deserter, not being of those who think that a good action is its own reward, resolved upon obtaining the more tangible one of thirty dollars, the sum paid for the apprehension of a deserter, by delivering him up to the authorities as soon as they should arrive at New York. However he concealed his design from his intended victim, to whom he appeared exceedingly kind and at-

tentive, giving him a good stiff glass of grog, and some dry clothes to wear until his own were dried. On arriving at the wharf, he told him he had business ashore, and recommended him to stay where he was until evening, as there was danger of his being apprehended should he go on shore in daylight. At all events, he was not to think of going till he should return. So saying, and locking the cabin door upon the deserter, he went off to Governor's Island to procure a party of soldiers for his apprehension.

"Meanwhile the deserter was not idle or asleep, and having 'smelt a rat' from the captain's manner, especially from the circumstance of his having locked the cabin door, he resolved upon turning the tables upon him. The result of this resolution was, that on the return of the captain with a party of soldiers, he found that not only had he lost his trouble, but that during his absence his chest had been broken open and a considerable sum of money, together with a valuable lever silver watch, had been abstracted by the miserable-looking wretch on whom he had calculated for turning in thirty dollars. The captain, who looked extremely foolish, had evidently caught a Tartar, instead of a deserter, being minus sixty, instead of plus thirty dollars, and in place of receiving sympathy was laughed at by all who heard the story. What added flavor to the jest among the recruits, was the curious, half-witted, and simple looks of the deserter, who was generally considered deficient in intellect; but who clearly proved himself more rogue than fool upon this occasion."

For a private paraded through a city street on his way to engage in the battles of a country, in which he can have no great patriotic interest, this revenge must be pardoned:

#### BUNKER HILL, A BULL.

"We arrived at Boston about four o'clock in the afternoon, and after transferring our baggage from the railway cars to waggons, we marched through the city with our regimental colors displayed, and our band playing in front, which attracted a great crowd around us. On our way through the common, we got a glimpse of the famous Bunker's Hill monument.

"A very common-place looking affair, but a remarkable monument for all that," observed Bill Nutt; 'it being the only monument known to exist that has been erected to commemorate a defeat.'

"Arrah, whisht with your blather, man; don't you perceive the illogical allegory of the thing? it's only a standing real genuine American bull, set up in opposition to the old English one," said Paddy Byrne."

We pass over a pleasantly told sea voyage and sojourn at Tampa Bay for an incident or two of the campaign. This before Vera Cruz:—

#### SENSATION OF A BOMB-SHELL.

"It was here that I heard, for the first time, the singular and diabolically-horrific sound which a large shell makes when passing within a short distance; I don't mean when it explodes (as that exactly resembles the noise made in firing a gun), but when it passes within a few, or it may be fifty or a hundred yards; the noise seeming equally loud and discordant in either case. I recollect a reply of honest Mick Ryan on being asked if he had ever heard a sound like that before. "No," said Mick, "one can both hear and feel that sound—by the Eternal, I felt it all over." There is no earthly sound bearing the slightest resemblance to its monstrous dissonance; the angriest shriek of the railway whistle, or the most emphatic demonstration of an asthmatic engine at the starting of a train, would seem like a strain of heavenly melody by comparison.

"It was amusing, even amidst the danger from these horrid missiles, to see an officer, after

getting up and anathematizing his men emphatically for lying down on the sand, drop as suddenly and as flat as any of them, when the next shell came whizzing rather close to him."

General Scott's reputation for soldierly and humanity is always safe in our adventurer's hands; but he is rather sarcastic on the General of his division "Old Davy Twiggs," as he calls him—of whom this is rather a mild anecdote:—

#### HERE'S OLD DAVY!

"We halted in the village of Santa Fé for a short time, and General Twiggs and the officers of his staff entered a house where they sat down to rest, sheltered from the scorching heat of the sun. Some of the men in the meantime had discovered an apartment at the other end of the building, containing some barrels of aquadiente, or Mexican brandy, and an entrance having been effected, a considerable portion of the liquor had found its way into the men's canteens, before a knowledge of their proceedings had been communicated by the Mexican to the General. The fury of General Twiggs as he rushed to the scene, and the celerity with which the marauders 'vamoored the ranche,' as they heard the ominous alarm of 'd——n! here's old Davy,' transcend description. Two or three of the unlucky wights, however, he met on the threshold of the door, on their way out; these he seized by the collar and swung round till he had an opportunity of administering a sound kick to their posteriors, or a buffet or two from his heavy fist on the side of the head, stamping and shouting vociferously. None of them, however, stayed to remonstrate on these rather unpleasant demonstrations of the old General's irascibility; being only too happy to get out of that fix so easily, and the bugle having been ordered to sound 'The Assembly,' we were formed into our ranks, and the march was immediately resumed."

This camp incident would not discredit De Foe. It came off on the night before the battle of Cerro Gordo:—

#### THE LOAN OF A PIPE.

"One of our lieutenants sent a sergeant to a man of the name of Rielly whom he saw smoking, with a request for a smoke of his pipe.

"Arrah, sweet is your hand in a pitcher of honey, my jewel," said Rielly; 'the lieutenant is mighty condescending. Maybe you would be pleased, sergeant, to inform the lieutenant, along with Rielly's compliments, that if he will wait till Rielly has his own smoke—may the holy Virgin be near us! maybe it's the last smoke ever the same Rielly will take—and till Mick Ryan, who axed the pipe afore him, has had a turn of it, I'll not be agin lending him the pipe.'

"Faith ye hae sent the sergeant aff wi' a flea in his lug," said a broad-spoken countryman of mine of the name of Findlay. 'Bad luck to the impudence of the rascallions, sure it's a gag they would be after putting in my mouth in place of a pipe, if I was to ask one of themselves for a loan of the same thing,' was the rejoinder of Teddy Rielly."

There is graver matter in this book, involving charges of cruelty, and attacks upon the service, which we would not discuss, on the statements of an anonymous writer, or accept, without a full knowledge of all the circumstances. The punishments of the army and navy are not pleasing things to contemplate; neither are the necessities out of which they arise. The material of the American army is probably not the best in the world; and its discipline—like that of all armies, in time of war—must be rigorous. Still, something may be learnt, even from an alien soldier of the ranks; and the fre-



quent suggestions of this writer of difficulties which might have been avoided by sagacity, mingled with genuine courtesy on the part of the officers, are worth listening to—for they touch a principle of which human nature will always need to be reminded—the use and proprieties of authority. Our officers of West Point are courteous, and gentlemanly, and amiable men: but we have yet to meet the man, dressed in any authority, whether parent, employer, master, teacher—official of any ilk, on sea or land—who may not be the better for thinking seriously and wisely upon the great dramatist's universal lesson, that "though it is excellent to have the giant's strength, it is tyrannous to use it like a giant."

#### LITERATURE, BOOKS OF THE WEEK, ETC.

THE first number of the "Journal of the German Oriental Society," for the present year, brings the intelligence that M. Blau, a distinguished young oriental scholar, who was chosen as editor of that journal a few months since, had since received from the Prussian government an appointment in connexion with the Prussian embassy at Constantinople, and had immediately left for that city. A letter received in this city, from Prof. Fleischer, of Leipzig, gives us this further information:—

"From Blau we have good accounts. He arrived safely in Constantinople, lives in the hotel of the Prussian embassy as an attaché, and is already in full literary activity. He will take his place, before long, as one of the first members of an *Asiatic Society of Constantinople*, which has been formed there by oriental scholars from Europe and America, and will continue the publication of the *Journal Asiatique de Constantinople*, begun by Cayol.

"Thus is added one link after another to the great chain which our world-subduing studies are drawing around the globe."

The Troy (N. Y.) *Daily Whig* has the following account of a gentleman of that city, which, in more ways than one, exhibits the honorable universality of the American people:—

"Among all the wanderings of our countrymen, among all the pursuits in which they have been led to engage, few have been so widely extended as those of our citizen, F. E. Hall, Esq. During his seven years' residence in Hindostan, he has been engaged, with unremitting industry, in studying the Sanscrit language, the ancient and now obsolete language of that country, the language from which are formed all the modern languages or dialects of the great peninsula of India, the language of the Brahmins, the language in which are written their sacred books, the language which carries us nearer than all others to the world's beginning. While it is gratifying to know that we have a successful searcher in this almost unknown and unexplored mine of learning, it is equally pleasing to know that the labors of Mr. Hall, as Vice-Principal of the Benares college, are appreciated by the English Government, to whom the institution belongs.

"At the opening of the 'Benares New College,' on the 11th of January, 1853, the Hon. James Thomason, Lieutenant Governor of India, in his dedicatory address (published in the *Benares Recorder*), after speaking of the religious belief of the Hindus, of the doctrine of metempsychosis, prevalent and acknowledged among them, and of their philosophy generally, from the premises of which he stat-

ed 'the correct conclusions of European philosophy might be attained,' continued his address in this wise:—

"We have not found the people of this country an ignorant or simple race. They were possessed of a system of philosophy which we could not ignore. Some persons, in the pride of political superiority, may affect to despise it, but it has roused the curiosity and excited the wonder of the learned, in all countries of Europe. Dr. Ballantyne's publications enable the most superficial reader to discover that it possesses a depth of thought, a precision of expression, and a subtlety of argument, which are amongst God's choicest gifts to his creatures. These may be misused, but they may also be reclaimed, and devoted to the highest purposes. There is no obstacle to the success of this effect, but its innate difficulty. Admitting, however, that it is a desirable end to attain, no difficulty ought to prevent its accomplishment. But the difficulty has already been overcome. Scotland has given us Dr. Ballantyne, America has lent us Mr. Hall. Here they are, both successfully laboring to accomplish the object. We give them all the encouragement in our power: we strengthen their hands, print and circulate their publications, and, above all, we prepare for them this noble edifice, and we admit that, with all its ornament, it is but a fitting stage on which such an experiment should be worked out."

"A compliment of this nature, well deserved and honestly given, carries an influence beyond the moment, in which the words that expressed it fell from the tongue. That the labors of Mr. Hall may be fully rewarded; that he may be the means of opening to the minds of his countrymen the stores of literature which have been for ages hidden from the European world; that he may see in his own day, the full effects of his noble and self-sacrificing toil; that through his instrumentality, the study of that language from which all others have sprung, may be introduced into our colleges; that he may live to return, an honor to his countrymen, and a bright example of that stern, uncompromising, unflinching perseverance, which has its reward in itself, is not only our wish, but that of many who knew him, years before we touched foot on Trojan soil."

Though the number of works published on Natural History is great, and the subjects offered by that science possess absorbing interest, not only for the student, but for every true lover of nature, yet it is rare that any book makes its appearance which can be recommended to the public as combining popular attraction with scientific accuracy. That such combination can be attained, the eminent success of works published on ornithology, in various parts of the globe, has already demonstrated.

It is with pleasure, therefore, that we see the first number of a work, a supplement to the smaller edition of Audubon's "Birds of America," and which will, if continued, offer descriptions and figures of all those species found in our territory which escaped the notice of the energetic author of the last mentioned work.

The necessity of such a work, for the purpose of identifying many species now familiar to every one who has wandered through our country (and who has not?), will be seen, when it is mentioned that there are now known about one hundred and fifty native species not figured in Audubon: that is to say, nearly one fourth of the whole number found in our possessions.

Many of these have never been figured at all, while figures of others are only accessible through a large number of very expensive foreign works. In the present number the excellent figures by George G. White, a young artist who thus far gives evidence of a most decided genius for natural history drawing, are taken from specimens preserved in the Academy of Natural Sciences, of Philadelphia, and, by the style of their execution, as well as by their artistic merit, render this in every way a suitable companion to Audubon's beautiful work.

The text contains many general notices of the distribution of similar birds through other countries, and points of philosophic generalization, which may not be found in the writings of other American ornithologists, while a genial spirit throughout, and a capacity for admiring the beautiful, of which the bird, above every other type in the animal kingdom, is the incarnation, bespeak not only the accurate observer, but the amiable and devoted lover of nature.

Another feature, thus far, we believe, new in works of this kind, is the introduction, under different species, of synopses of all the genera and species of the same group which occur in the country. The combination of such synopses will form a complete manual, which will supersede all those now in use, and which will enable travellers, in a small compass, to possess the means of identifying all the birds they may meet with in their wanderings through the country.

To the completion of this difficult task Mr. Cassin brings a mind strengthened by long and severe labor among some of the most difficult groups of birds. The catalogues of the Strigidae, Caprimulgidae, and Halcyonidae of the Academy of Natural Sciences, have already shown his critical discrimination, and his familiarity with previous labors. Having access, in Philadelphia, to the largest collection of birds ever formed, and to the most extensive ornithological library now existing, he has facilities for the complete investigation of the subject, such as have happened to no other ornithologist in the country, and the young student may therefore feel confident that the names given to the objects are really those by which they are known to scientific men, and that the latest results of investigation are actually presented.

The first number contains finely colored figures of the five following birds: the Mexican Jay, the Californian Woodpecker, the black-crested Chickadee, the Massena Partridge, and the white-headed Gull.

The work will be completed in thirty parts, one of which will be published in each month, at one dollar per number; to form, when completed, two volumes.

The remarkable report to the War Department on the Protection of the Delta of the Mississippi from overflows of the river, by Charles Ellet, Jr., Civil Engineer, has just been published, together with a supplementary memoir of the Ohio, in a manner worthy the importance of the subject, by Lippincott, Grambo & Co. Mr. Ellet exhibits the causes of the more frequent overflows of the river in the extension of cultivation, the rapid drainage of the country into the main stream by cut-offs, the extension of the levées, &c. To remedy this, a grand and simple plan of artificial reservoirs is proposed, to supply the place of the old swamps and level country, to be under complete con-

trol, and furnish resources, when necessary, to the tributaries of the river. The value of this system in the case of certain streams, to a channel, a great artery of trade, which at one season of the year is feared as a tyrant from its excess, and at another is useless as a servant from its weakness, is sufficiently evident. It is an artificial system working in accordance with the natural. "Under the operation of human agency, and nothing else, the waters have been, and are still being, diverted from their course, and concentrated in the great rivers; and it is now proposed to counteract the hurtful effects of this diversion, by works of art, calculated first to restore, and ultimately to improve, the natural regimen of the streams. It is proposed, in short, to construct new reservoirs to receive the increased drainage produced by the plough, and to compensate for those reservoirs which have been, and are about to be, destroyed by the spade; and substitute for the swamps, which have always received the waters of overflow, capacious lakes in the rock-bound valleys of the Alleghany and Rocky Mountains." "It would seem," continues Mr. Ellet, "to be useless to demonstrate that such reservoirs will be cheaper and more efficient than the reservoir which has been formed of the river itself, by the levées, and which can only be made secure by the maintenance of from two to three thousand miles of embankment, reared on a soil always liable to slip and to be undermined by the action of the pent-up water."

This is not a merely technical surveyor's report, but a well written contribution to physical geography, of general interest in its exhibition of facts to the student of his country and its resources, apart from its local relations, and its plans and surveys of a gigantic system of "internal improvements."

*Narrative of the Voyage of the Herald*, by Berthold Seemann just published in England, is an interesting and valuable account of a voyage around the world, during the years 1845 and 1851, undertaken for the purpose of scientific survey. The original purpose was varied by an order from the admiralty to search for Sir John Franklin; and there is, accordingly, in addition to other matter, a very interesting history of several cruises in the arctic regions.

The eastern and western coasts of South America were visited; California, Oregon, and Vancouver's Island, the Arctic regions, the Sandwich Islands, and, finally, India and China. The book contains some facts of especial value to American vessels, navigating the coast from Panama to San Francisco and Oregon; and the work is written in an excellent narrative style. Mr. Seemann, the author, was the naturalist of the expedition, and his scientific observations form an attractive portion of his book.

We quote one of its anecdotes which, for its finished picturesqueness and for its pervading and many-tongued moral, is worthy to keep company with the best "known fable in Æsop":—

#### A TRAP TO CATCH A POLAR BEAR.

"A thick and strong piece of whalebone, about four inches broad, and two feet long, is bent double. While in this state, some pieces of blubber are wrapped around it, and the contrivance placed in the open air, where a low temperature renders it hard and compact; it is now ready for use. The natives, being

armed with bows and arrows, and, taking the frozen mass with them, depart in quest of their prey, and, as soon as the animal is seen, one of them deliberately discharges an arrow at it. The bear, feeling the insult, pursues the party, now in full retreat; but, meeting with the frozen blubber, dropped expressly for it, swallows the lump. The chase, the exercise of running, and the natural heat of the inside, soon cause the dissolution of the blubber; the whalebone, thus freed from incumbrance, springs back to its old position, and makes such havoc with the intestines, that the beast discontinues the chase and soon dies."

One of the most useful bibliographic works relating to the present century is "Hodgson's London Catalogue of Books, published in Great Britain 1816-51." It is of constant reference in the hands of booksellers, librarians, book collectors, &c. Its arrangement was simply alphabetical, with the name of the book, the author, the publisher, and the price. A Classified Index has just been published in a separate volume under thirty-four divisions, so that what book has appeared on any particular subject may be seen at a glance. This adds greatly to the value of the work to the general student and will now render the two volumes an indispensable accompaniment to any private library. Like the former work, the Classified Index is published in this country by David Davidson, 109 Nassau street.

The second and third numbers of Drake's *History of Boston* (Boston, Perkins) include the events, in a diary chronological form, of 1630-31. The story of the first foundations of the settlement is told with great minuteness, and constant references to the very full sources of information opened of late years. The author's editorship of the New England Historical Register is guarantee for the spirit and pains-taking of the present work.

An edition, without the English plates, of Gray's Poetical Works, with the neat and judicious memoir by Professor Henry Reed, has been issued in a cheaper, but still elegant form, by Baird, Philadelphia. We have spoken of this copy before, and have now only to commend it as the best American edition. Considerable attention, by the way, has been called to Gray's poems of late by the frequent employment of them by Webster, particularly on his death-bed. It had rather an odd effect to see this circumstance turned to account on a bookseller's show-bill in Broadway, advertising Gray's Poems, with a portrait prefixed of Daniel Webster!

A new edition, with improvements, of *Grimshaw's History of the United States*, has been published by Lippincott, Grambo & Co., Philadelphia. The additions include the Mexican war, a brief chapter on the Discovery of America by the Northmen, population, titles, &c. This work has now been before the public for thirty years.

We have also a new edition, brought down to the election of Pierce, of *Wilson's School History of the United States*, a book with some excellent features, as the chart of events, the geographical illustrations on the page and the appendix, with the history of Canada, Mexico, and the constitution of the United States. It is published by Newman and Ivison.

Several volumes of Baird's Scientific Manuals have just been issued or re-issued in improved form. The Practical Instructions for the various Manufacturers of Perfumery, by Campbell Morfit, appears in a revised edition. Dr. C. H. Pierce's volume on the tests of the *Adulteration of Drugs, &c.*, a subject of constant reference in a commercial community, is now issued by this house. The *Dyer's Instructor*, by David Smith, offers some eight hundred receipts to those engaged in the art of dyeing silk, cotton, wool, &c.

One of our leading dailies, in an abstract of an able article on the Rappings, from the *London Leader*, the other day, spoke of its contributor as "a Mr. G. Lewes," thereby somewhat diminishing the force of its own position and the testimony which it brought forward from the English journal. Mr. Lewes is well enough known both in Europe and America to be spared the indefinite article. He is the author of the brilliant novel, "Ranthorpe," which is familiar to many readers of this country, and has been reprinted on "the continent;" and he is also known over the title of "Vivian," the profound and sympathetic dramatic critic of the *Leader*. Mr. Lewes is therefore not only a man of mark, but he is, by his various labors, worthy to be regarded as a master workman in his way, instead of being "articled" to an indefinite allusion.

*The Planter; or, Thirteen Years in the South*, by a Northern Man. Philadelphia: H. Hooker.—This is a warm defence of the institution of slavery. The author's experience seems to be derived mainly from Florida, a more favorable point of observation, probably, than the southwestern States, society in the former region having long been in a permanent settled position. He describes the slaves from his own observation of and conversation with them, as religious, happy, and contented; he contrasts their well cared-for condition with that of the same race in Africa, all of whose native tribes appear, from the evidence of travellers, subject to a far worse servitude than in any other part of the world, and in constant peril of life from the chances of savage war or the caprice of cruel rulers. His evidence on this point, drawn from various African travellers, tends to show that slavery in Africa exists independently of, and was established long prior to, the slave trade with England and America.

The condition of the free blacks at the North, and that of fugitive or manumitted negroes, is compared with that of the southern slave, to the advantage of the latter; and a similar comparison, with a similar result, with the coolies of India.

The writer's sympathies are evidently with the southern view of this vexed question; but his temperate and candid tone, and the force of his numerous facts should command the attention of northern readers. His work is one of much interest, apart, even, from his chief subject matter, on account of the pictures it contains of southern scenery and southern life and manners.

*Agatha's Husband*. By the author of "Olive," the "Ogilvies," &c. Harpers.—Agatha is a young lady, left mistress of herself and of a large fortune, in her teens, under the guardianship of a Major Harper, a gay and handsome bachelor, but a few years older



than herself. Everybody says he will be Agatha's husband; but everybody, as is often the case, is mistaken, as a brother of the Major's comes along from Canada, and marries the lady. He is of a shy, reserved, somewhat distrustful temper. She, never having been subjected to the discipline of misfortune, is, although a well-meaning girl, somewhat brusque and haughty. They love, but do not understand and perfectly sympathize with, one another, and consequently give themselves a great deal of self torture. Much nice discrimination of character is shown in the treatment of this couple, and in those of the gay, showy man of the world, the Major, and other personages of the book. The plot is, in many places, improbable, and the mystifications of the married pair carried too far; but the book is still excellent.

*Amabel; a Family History*, by Elizabeth Wormeley. Putnam.—Elizabeth Wormeley sounds like a *nom de plume*. If it be one, the disguise is not likely to be long needed; for success has a marvellous facility in bringing out real names from *aliases*; and such good fortune we cannot but predict for the writer of *Amabel*. It will hold a foremost rank among the many good novels we have been favored with this season. There is a great deal of freshness about the scenes and characters of the book, especially in those drawn from the Island of Malta, comparatively new ground for book-makers, other than Mediterranean travellers. The chief incident of the plot is similar to that of *Agatha's Husband*; but though the issue is the same in both, the treatments and incidents are so greatly varied, that a comparison of the two will be found highly interesting.

*The Adopted Daughter*, by Miss Jewsbury. Harpers.—A little story, designed to show the troubles to which children are exposed, where no consideration is shown for the sensitiveness and peculiarities of character existing in the young as well as those of maturer years. It is written by the heroine in a very pretty, half childish style.

The *North American Review* for April is an excellent number. Several of the articles have an evident reliance on a fund of original information and study, as the paper on *M. Libri and Bibliomania*, which bears undoubted marks of the amateur, and the sketch of the life of Charles V., which is well worth reading, even after the pleasant paper in the last *Quarterly*. Its rapid historical review is admirably stated. Mr. Prescott, we learn from it, refused the Gonzalez papers—one of the main sources of Mr. Sterling's book—at the modest price of 15,000 francs. He has since obtained all that is valuable from the original source, the Archives of Simancas, for his History of Philip II. An article on Calhoun's Disquisition on Government controverts his extreme position of the right of one confederated state, by its veto, to arrest the movements of all its associates. The gold depreciation problem is handled in an intelligent paper, based on the recent essay of M. Michel Chevalier.

Cheap literary enterprise, or rather the munificent literary enterprise of the publishers, in behalf of books at once good and cheap, having exhausted some of the immediate topics of the day, is now employed in

reviving books of a permanent and classical character, "great nature's stereotypes." One of the newest and best enterprises of this character is *The Universal Library of the Best Works of the Best Authors of all Nations, in all departments of literature*, issued from the London office of Messrs. Ingram, Cooke & Co., and, both wholesale and retail, by Messrs. Bangs, Brother & Co. of this city. Comprehensive as the title is there is good promise in the seven parts before us of its being measurably kept. We have, as the commencement of six departments of History and Biography, Voyages and Travels, Poetry, Fiction, Essays and Criticism, Miscellaneous Works, the several instalments of Izaak Walton's Lives of Donne, Herbert, and their fellows, Anson's Voyage Round the World, Scott's Lady of the Lake, Lay of the Last Minstrel, and La Fontaine's Fables, Alison's Essays on the Nature and Principles of Taste, Goldsmith's Vicar of Wakefield, Saintine's Picciola, and Sterne's Tristram Shandy. The sum total for the whole of these, in a neat English edition, is seven shillings and six pence, less than a shilling sterling, or about twenty cents a book, and no small book either; for instance the whole of Richard Walter's account of Anson's Voyage, *price one shilling*! The style is double columns and the type is necessarily small; but the book is well printed, and on excellent paper. Besides the more familiar classics, we are promised such authors as Alfieri, Ariosto, Lope de Vega, Wieland, &c. We should not forget the vignette illustration and genial frontispiece to each book, which may be had separately.

#### CORRESPONDENCE.

##### LETTER OF WASHINGTON.

To the Editors of the *Literary World*:

I SEND a copy of a letter from Gen. Washington, addressed to James Wilson, Esq., a prominent member of the Congress which sat at Philadelphia in 1777. A friend, in his search for some papers of importance, which are now in possession of Mr. Wilson's descendants, accidentally came across the original. He also found a letter addressed to Gen. Washington, from Gen. Lafayette. You will at once see that this letter was penned in the darkest period of the Revolutionary War. May there not be found more letters of "the Father of his Country," which, if Mr. Sparks had, would have added much more to the interest of the volumes issued by him?

Yours, &c.

GEORGE R. ENTLER.

HEAD QUARTERS, MORRISTOWN,  
15th March, 1777.

DEAR SIR:

Give me leave to introduce to your attention Major General Greene, who obliges me by delivering this. He is a gentleman in whose abilities I place the most intire confidence. A long acquaintance with him justifies me in this. The danger of communicating by letter our present situation, and the indispensable necessity of Congress knowing it, have compelled me, tho' I can ill spare so usefull an officer at this time, to send him to Philadelphia.—His perfect knowledge of our strength, and of my opinion, enables him to give Congress the most satisfactory accounts they can desire.

I am

Dear Sir

your most hum. servt.

G<sup>d</sup> WASHINGTON.

#### RHYMIC LATIN POETRY.

Editors of the *Literary World*:

YOUR correspondent XX, in your issue of March 26th, has presented a part of a very fine hymn, accompanied with an excellent translation. He speaks, however, of the hymn, as presented by himself, as a whole. Why, I know not. I send you herewith the portion which precedes the part which he has so ably translated, and should feel, in common with many, greatly gratified to see from some of your correspondents, an equally good translation of this. The hymn is doubtless Hildebert's (Bishop of Anomanum or Mans), who flourished in the 12th century. Archbishop Usher, who transcribed it from a MS. copy in the Cottonian library, calls the lines "rythmos elegantissimos;" and I agree with XX in saying, that this hymn is the noblest specimen of this kind of writing I have ever seen.

R. W. L.

GREENVILLE, N. Y., March 30th, 1853.

##### I.

Extra portam jam delatum,  
Jam festentem, tumulatum,  
Vitta ligat, lapis urget:  
Sed, si jubes, hic resurget:  
Jube, lapis revolvatur;  
Jube, vitta disrumpetur;  
Exiturus, nescit moras,  
Postquam clamas, Eri foras.

##### II.

In hoc salo mea ratis  
Infestatur à piratis:  
Hinc assultus, inde fluctus:  
Hinc et inde mors et luctus.  
Sed tu, bone nauta! veni;  
Preme ventos, mare leni;  
Fac abscedant hi piratæ,  
Duc ad portum, salva rate.

##### III.

Infœcunda mea fœcus  
Cujus ramus, ramus siccus,  
Incidetur, incenditur,  
Si promulgas, quod meretur.

##### IV.

Sed hoc anno dimittatur  
Stereoretur, sodiatur;  
Quod si necdum respondebit,  
Flens hoc loquor, tunc ardebit:  
Vetus hostis in me furit,  
Aquis mersat, flammis urit;  
Inde languens et afflictus  
Tibi soli sum relictus;  
Ut hic hostis evanescat,  
Ut infirmus convalescat,  
Tu virtutem jejundandi  
Des infirmo, des orandi;  
Per hæc duo, Christo teste,  
Liberabor ab hac peste.

##### V.

Ab hac peste solve mentem,  
Fac devotum penitentem:  
Da timorem, quo projecto,  
De salute nil coniecto,  
Da spem, fidem, caritatem;  
Da discretam pietatem:  
Da contemptum terrenorum,  
Appetitum supernorum.

##### VI.

Totum, Deus! in te spero;  
Deus, ex te totum quero.  
Tu laus mea, meum bonum,  
Mea euncta, tuum donum.

##### VII.

Tu solamen in labore,  
Medicamen in languore,  
Tu in luctu mea lyra,  
Tu lenimen es in ira.

## VIII.

Tu in arcto liberator,  
Tu in lapsu relevator:  
Metum prestat in propectu,  
Spem conservas in defectu.  
Si quis ledit, tu rependis;  
Si minatur, tu defendis;  
Quod est anceps, tu dissolvīs;  
Quod tegendum, tu involvis.

## IX.

Tu intrare me non sinas, &c.

To the Editors of the Literary World:

GENTLEMEN:

Though not without apprehension that your readers may be already satiated with Latin Rhymes, and their unequal translations, I yet presume to offer you a new English version of Hildebert's "Oratio ad Dominum," published in your last number.

Yours,

Z.

April 1, 1853.

## I.

KEEP, oh, keep me, Judge Eternal,  
From those caverns, dark, infernal,  
Where is weeping, where is wailing;  
Where is shuddering, shivering, quailing;  
Where, no longer judgment sleeping,  
Sinners their reward are reaping;  
Where tormenting conscience smiteth;  
Where the worm for ever biteth:  
Death from death are all desiring,  
Death of hell knows no expiring.

## II.

Oh, that I may Zion enter,  
Where all peaceful pleasures centre;  
David's city on God's mountain,  
Sprung from light's Eternal Fountain;  
Jesus' Cross its gate; by Heaven  
Truth, its key, to Peter given;  
All its walls a living building;  
King a happy people shielding.

## III.

There no night the day doth sever;  
Spring perennial, peace for ever;  
There each breeze sweet odors bringing,  
Festal songs for ever singing.

## IV.

There is no corruption reigning,  
There no frailty, no complaining;  
None are dwarfish, none deformed.  
All to Christ are there conformed.

## V.

Heavenly city, ne'er forsaken,  
On a Rock by storms unshaken;  
Harbor safe in every danger:  
From afar, a storm-tossed stranger,  
How I greet thee, how desire thee,  
How I pant for, how require thee!

## VI.

What thy children's blest employment,—  
What their sources of enjoyment,—  
What the bond their fond hearts tying,—  
What thy gems so beautifying;  
Hyacinth's, chalcodon's glory,  
Who but thine can tell the story!

## VII.

In thy streets, where saints are meeting,  
All in groups each other greeting,  
There with Moses and Elijah  
May I sing my Hallelujah!

Z.

In addition to the versions originally published by us of this poem by Hildebert, we have yet another from the pen of our frequent contributor, the Rev. C. T. Brooks, which has just appeared in the *Christian Inquirer* :—

## I.

LET me not, thou King eternal,  
Enter Hell's domains infernal!  
Where is sorrow, where is sadness,  
Where is horror, where is madness,  
Where the shameless are astounded,  
Where the guilty are confounded,  
Where the rack is ever slaying,  
Where the worm is ever preying;  
Where all this endures for ever,  
For Gehenna's death ends never.

## II.

ME may Zion welcome saved,  
Tranquil city, seat of David;  
God its builder, light immortal,  
Wood of holy cross its portal,  
Peter's tongue its key, the nation  
Of the blest its population,  
Living rock the walls that bound it,  
Christ the guard that dwells around it.

## III.

In that city, light supernal,  
Peace perennial, spring eternal;  
Odors there all heaven are filling,  
Festal music ever thrilling.

## IV.

There is no defect remaining,  
No corruption, no complaining;  
Naught defileth, naught deformeth,  
Christ to his all hearts conformeth.

## V.

Heavenly city, joy-surrounded,  
On the Rock of Ages founded!  
Friendly haven, safe retreating,  
From afar I send thee greeting!  
I salute thee—thou I yearn for—  
Thee I sigh for—thou I burn for!

## VI.

Oh, with what congratulations  
Throng thy gates the festive nations!  
What the warmth of their embracing,  
What the gem thy walls enchasing,  
What jacinth, what chalcodon,  
Known is to thy children only.

## VII.

Through that city's streets are wending  
Holy throngs, their anthems blending;  
There may I, among the pious,  
Sing with Moses and Elias!

C. T. B.

PHILADELPHIA, April 2nd.

You may recollect that in my last I alluded to a new comedy about to be produced at the Walnut, entitled the "Prima Donna," written by Boureicault for the Adelphi. It has been shelved after one night, and reposes quietly in company with the "White Slave," and "Drumming," the last having had a pretty fair run for a piece so essentially local in its character, notwithstanding such curious inconsistencies, not to say absurdities, in the plot. On Monday last, a very gorgeous Easter spectacle was produced at the same theatre, called the Nymphs of the Red Sea. It was played in Boston; to-night is the last performance of it, and "Undine" is to be revived on Monday, the 4th of April, preceded by Miss Richings as Maritana, in Don Cesar de Bazan, introducing some of Wallace's music. There is nothing new at the other places of amusement.

The opera is at the National, and the three performances that we have already enjoyed have been Sonnambula, La Figlia del Reggimento and Lucrezia Borgia, the last having proved the greatest achievement on the part of Sontag. The houses have been immense, highly fashionable, and decidedly critical;

while the applause has been very general and discriminating, for a wonder.

What a difference there exists between the Sontag of the Concert Room and the Sontag of the Opera. It seems like a different person—almost like a different singer—did not the ear detect the same tricks adroitly used to cover the defects of the voice. Perhaps it may be that one expects better singing in a concert than in a theatre, or that the ear is more critical in the former, and the mind more able to comprehend, and analyse the merits of a performance than when it is distracted by the scenic accessories of the stage, with the connexion and plot to be considered at the same time.

At all events, Sontag is generally pronounced here as ranking much higher in operatic performance than upon the rostrum of a music hall; but in my humble opinion this is, in no small degree, attributable to the great histrionic powers possessed by this most talented lady; for to me her execution appears to have the same want of decision and vigor, her trill the same absence of certainty, and her intonation very nearly the same falsity, although less markedly than I have previously noticed, owing to the support of the excellent *troupe* she has collected round her.

The principal betrayer of her long musical career is the inability to sustain an equally good performance throughout three acts,—the third has, in Sonnambula and Lucrezia, proved a decided falling off from the two preceding it. This, of course, is owing to the great exertion which is called for, both vocally and personally, in the *finales* to the second acts in these operas; and it is at these culminating points of excited interest and highly wrought dramatic requirements that Sontag obtains her great triumphs. What can be finer, more true to nature, or worthier of praise than her acting during the short symphony which occurs in the finale to the second act of Lucrezia Borgia, between the exit of the Duke of Ferrara and the commencement of the duet by Gennaro and his unknown mother? The despair with which she throws herself upon the couch after having given the poisoned wine, is succeeded by an almost delirious joy as she accidentally finds that the antidote is in her possession; and the excellence of her actions at this point called forth the most tumultuous burst of applause I ever heard in Philadelphia. Between the exquisite music, and Sontag's superb acting, the feelings had been wrought up to such a pitch, that nothing but an outburst of the most deafening character could express the emotions experienced; and, at the fall of the curtain, the ovation was, literally, vociferous.

Unfortunately, the third act followed, and partially marred the impression made by the previous triumphs, as from the entrance of Lucrezia, in the banquet scene, to the death of Gennaro, the voices of the performers sunk gradually flatter and flatter, till it was really excruciating. The cabaletta and entrance of Alfonso and the chorus were cut out very wisely.

The "Maria" of Madame Sontag is likewise wonderful, and her acting superior to that of any other "Child of the Regiment," always excepting that little fascinating beauty, Thillon, who was "cut out" for that particular character.

Sontag's "Amina" did not give such great satisfaction, as the most elaborate music in



the rôle occurs in the last scene, and was, therefore, not given with the ease, grace, and neatness it absolutely requires.

"Linda di Chamouni," a great favorite in this city, is announced for Monday evening, and will command even a larger house than last night, when the third tier had to be thrown open—against the expressed intention of the management—in order to accommodate the crowd that thronged to hear "Lucrezia."

Donizetti's operas are, probably, more admired in Philadelphia, than those of any other Italian composer; and although some would-be critics attempt to decry the efforts of his genius by calling his music "flimsy," "flip-pant," and "twaddle," the houses are always larger when one of his compositions is announced than upon any other occasion. What is there "flimsy" in *Lucrezia Borgia*? where is the "flippancy" of *La Favorita*? and in what consists the "twaddle" of the *Child of the Regiment*?

But, probably, I shall tire you with musical matters before long, if I continue in this strain; so, one more item and I am done.

This time, not an opera, nor a concert, nor a song, nor a polka, but a solemn mass, composed by one of our leading musicians, Leopold Meignen, the conductor of the Musical Fund Society, a graduate of the Parisian Conservatoire, and, not, improbably, the most profound theoretical musician resident in Philadelphia—perhaps in this country. It will be rehearsed in public to-morrow (Sunday) evening, at St. Mary's Church, with full orchestra and chorus, and is soon to be regularly performed for the benefit of one of our charitable institutions. I have frequently had the pleasure of seeing the score during the progress of the compositions, and feel that a great success may be predicted as waiting to crown this effort of art and science; for in such light may it be most properly considered. When a public performance of it takes place, you may depend upon hearing of it in detail.

Sontag attended High Mass at St. Augustine's Church on Easter Sunday, and had an opportunity of hearing our best amateur performers in Haydn's number two, I think. It is very currently reported that the entire opera troupe will sing the mass next Sunday, at the same church; and in such a case a great crowd may be anticipated in the huge building.

Preparations are going forward for the opening of the Academy of Fine Arts in May; the walls have been so bared by the sale of the Meade Gallery, that some difficulty is looked for, in order to obtain a sufficient number of paintings to supply the vacated space. There is no "*esprit du corps*" among our artists as there is in your city, and they do not come forward rapidly with offerings for the exhibition.

It is said that Waugh is about to paint a second panorama of Italy. Rothermel has apparently changed his palette for one that is remarkably cold in its tone; and, consequently, two of his latest pictures are as chilly as a north-east wind, looking like icicles on the walls of Dewey's Free Gallery.

D.

## MISCELLANY AND GOSSIP.

— The *Weekly News and Chronicle* (London), is answerable for this decided comicality:—

"It is very pleasing to see people treasure up

the words and acts of great men, but this relic-worship is now very often carried to a ridiculous excess. Thus a writer in a Liverpool journal of Monday, reviving a number of facts under the head of 'Roscoeana,' publishes the following:—'I well recollect his [the late Mr. Roscoe's] asking me what I was learning, and what I could repeat. I told him I was learning the 'Busy Bee,' and 'Let dogs delight to bark and bite.' 'Then,' said he, taking both my hands in his, 'let us have 'Let dogs delight;' and I repeated it so standing. After telling me where I should lay more emphasis, he patted me on the head, and gave me a custard, of the kind we meet with at the attractive establishment of Mrs. Galt, and which he cut in two for me. It was the first custard I had ever eaten and it made such an impression upon me that I can truly say I have never partaken of that description of pastry without a reminiscence of Mr. Roscoe and Birchfield!' This is of such a puffy character that we almost suspect it has some business relation to the attractive establishment of Mrs. Galt."

— The readers of Layard must all have noticed the humor of character which he preserves in his frequent conversations with the oriental pashas and dignitaries, whether Arabs, Kurds, Chaldeans, or Devil-Worshippers. A letter, however, which he publishes in his new volume,—the reply of a Turkish Cadi in reply to inquiries touching the commerce, population, and antiquities of his city—is the gem of his collection thus far, a fossil antique, comparable with the most stolid human-headed bull of the mound of Nimroud:—

"My illustrious friend and joy of my liver!

"The thing you ask of me is both difficult and useless. Although I have passed all my days in this place, I have neither counted the houses nor have I inquired into the number of the inhabitants; and as to what one person loads on his mules and the other stows away in the bottom of his ship, that is no business of mine. But above all, as to the previous history of this city, God only knows the amount of dirt and confusion that the infidels may have eaten before the coming of the sword of Islam. It were unprofitable for us to inquire into it.

"Oh, my soul! oh, my lamb! seek not after the things which concern thee not. Thou camest unto us, and we welcomed thee; go in peace.

"Of a truth, thou hast spoken many words; and there is no harm done, for the speaker is one and the listener is another. After the fashion of thy people thou hast wandered from one place to another until thou art happy and content in none. We (praise be to God) were born here, and never desire to quit it. Is it possible, then, that the idea of a general intercourse between mankind should make any impression on our understandings? God forbid!

"Listen, oh, my son! There is no wisdom equal unto the belief in God! He created the world, and shall we liken ourselves unto him in seeking to penetrate into the mysteries of his creation? Shall we say, behold this star spineth round that star, and this other star with a tail goeth and cometh in so many years? Let it go! He from whose hand it came will guide and direct it.

"But thou wilt say unto me, Stand aside, O man, for I am more learned than thou art, and have seen more things. If thou thinkest that thou art in this respect better than I am, thou art welcome. I praise God that I seek not that which I require not. Thou art learned in the things I care not for; and as for that which thou hast seen, I defile it. Will much knowledge create thee a double belly, or wilt thou seek Paradise with thy eyes?

"Oh, my friend! If thou wilt be happy, say, There is no God but God! Do no evil, and thus

wilt thou fear neither man nor death, for surely thine hour will come!

"The meek in spirit (El Fakir),  
"IMAM ALI ZADI"

## LITERARY INTELLIGENCE.

NEW PUBLICATIONS.—"Theophilus Carey Calli-cot, whose elegant translations from Le-moine's *Etudes Critiques* were recently published in the 'Musical World,' has compiled, for Putnam & Co., a valuable GEOGRAPHICAL DICTIONARY, embodying the late censuses of the United States, Great Britain, Belgium, and France. It is said that Mr. Calli-cot is now engaged in writing a history of Canada—a work for which he is well qualified, by his knowledge of the French language, and thorough acquaintance with American history and geography."—*Journal of Commerce*.

LEAVITT & ALLEN, 27 Dey street, New York, have in press "A Primary German Reader," by W. H. Woodbury. They have just issued a second edition of the "Shorter Course with the German Language," by the same author. "Mr. Barns's Commentary on the Book of Daniel," which has been announced some time, having been delayed on account of the indisposition of the author, will be published about the 1st of July.

"The Notes and Emendations of Shakspeare's Text," from Collier's recently discovered folio, are now ready in a compact 12mo. from the press of Redfield.

MESSRS. LITTELL, SON & CO., Boston, are preparing a new and beautiful edition in four large volumes, handsomely printed and bound, of "An Introduction to the Critical Study and Knowledge of the Holy Scriptures," by Thomas Hartwell Horne, M.A., of St. John's College, Cambridge. This edition will not be abridged, but contain the whole work, so that readers who desire to see all that was printed by Mr. Horne, can find it here. The type will be large, clear, and distinct.

MESSRS. PHILLIPS, SAMPSON & CO. have nearly ready "The Last Leaf from Sunny Side," by H. Trusta, author of "Peep at Number Five," "Tell-Tale," "Sunny Side," &c.; with a "Memorial of the Author," by Professor A. Phelps, of Andover; same size as the others of the Series, and containing a fine portrait of the Author. "Geology of the Globe, and of the United States in particular," with Maps and numerous Illustrations of characteristic Fossils, by Edward Hitchcock, D.D., President of Amherst College, and Professor of "Natural Theology and Geology," author of "Religion of Geology," &c., &c. Of the "Lectures on Life and Health," by Dr. Alcott, author of "The House I Live In," &c., just published, Messrs. Phillips, Sampson & Co.'s notice says:—"The author of the above has written several works on Education, Morals, Health, and Physiology; but the present one he has bestowed great labor upon, and he intends it shall be 'his great work' on 'Life,' by showing the best means of prolonging it, and making it the most happy."

A translation of "Mr. Brodhead's History of New York" into Dutch, under the author's sanction, is, we understand, to be published in Holland.

PHILADELPHIA, April 9th, 1853.

## Editors of the Literary World:

GENTLEMEN:

While this community was wrought to the highest pitch of excitement, and the press almost breathed of Lynch law, on the occasion of the monster Spring, applying for a new trial, on the ground that a jurymen had smuggled himself into the box, and answered to another's name; I rejoiced at it, and believed I foresaw in it a means to draw public attention to one of the greatest curses which

can fall on any community. "Stupid and reckless" were the words Judge Thompson used in speaking of the creature, and they meant much, used by him. He blushed for the education and intelligence of our people, and, from his manner and known high character, I doubt not, will use his great influence in preventing, for the future, these *stupid* and *reckless* jurors being drawn. It is well this startling event has occurred, for it would in time come to be thought by the reflecting, that some secret cause must exist for the need of so much ignorance, that intelligence existing somewhere required it for no right purpose.

Some months ago, on the trial of Garry, for murder, a witness was called to prove Garry's disability from a previous fight. He testified to hearing the deceased say "he had worn a pair of boots out on Garry." "What is that?" asked Judge Thompson. "Why, he wore a pair of boots out on him, your honor; he kicked him so hard." Upon this, one of the jurymen, an inspired disciple of St. Crispin, at once feeling perfectly at home, and evincing a holy horror of Yankee boots, leaned forward and inquired—"Young man, were those boots sewed or pegged?"

HENRY CAREY BAIRD has just published the following important scientific books: "Perfumery, its Manufacture and Use," by Campbell Morfit; a new and revised edition, illustrated by numerous engravings, one vol. 12mo. This valuable work is well known, having met with decided success on the publication of the first edition. Mr. Morfit's reputation as a chemist is now so fully agreed to by all parties who are interested in that great science, that it is necessary for me to chronicle the appearance of the book. "The Dyer's Instructor, comprising Practical Instruction in the Art of Dyeing Silk, Cotton, Wool, and Worsted and Woollen Goods," by David Smith; one vol. 12mo. This volume, containing nearly 800 receipts, is pronounced by the best judges the most valuable work on the art which has yet appeared in this country. "The Complete Practical Distiller," by M. L. Byrn, M. D., one vol. 12mo.; and "The Locomotive Engine," including a description of its structure, etc., by Zerah Colburn; one vol. 12mo., are additions to Mr. Baird's well known and highly appreciated "Practical Series." "Examination of Drugs, Medicines, Chemicals, etc., as to their Purity and Adulterations," by C. H. Pierce, M. D., is an important book by a scientific and able hand. "The Poetical Works of Thomas Gray;" edited, with a Memoir, by Henry Reed, LL.D.; a new and cheaper edition in one vol. 12mo. It is the most complete collection of the Poet which has yet appeared. The arrangement of the poems is more satisfactory than in any other edition, and follows the date of composition as nearly as practicable. Most valuable Notes, by Gray himself, by Mitford, and by Reed, are added, by way of appendix. The biography is an elegant piece of composition; the Poet's quiet and simple life is pictured before us by the hand of a master, who unites the keenest appreciation of poetic beauty with the deepest reading of, perhaps, any of our scholars.

A. HART has out a most useful book, "The Practical Brass and Iron Founder's Guide," by James Larkin. Its author has charge of the brass foundry department of Reaney, Neafie & Co.'s celebrated works, in this city, and not a little of the celebrity of their steam engines is owing to the scientific knowledge and mechanical skill possessed by Mr. Larkin. In addition to the treatise on brass founding, there are numerous practical rules, tables, and receipts for gold, silver, tin, and copper founding, plumbers, bronze and bell founders, jewellers, etc. "Löwig's Chemistry," translated by Breed, and "The Monarchist," by J. B. Jones, author of "Wild Western Scenes," etc.,

a tale of the Revolution, displaying an uncommon familiarity with the history of that period.

E. H. BUTLER & Co. have in press a bible, illustrated by a number of engravings, in the highest style of art. Its convenient size and its elegance will commend it to the country as very far superior to any yet produced; it is an improvement even on Bagster's fine reading edition. These gentlemen have in preparation for the autumn, a work by a gentleman well known for his superior cultivation and fine taste in literary matters, designed as lessons of consolation, with the most exalted religious teachings, for the sad bereavements which visit alike the cottage and the hall. I was shown some designs with which it is to be illustrated, and venture to predict for them the highest favor. They have in preparation, and permitted me to look over, the copy of "Egeria, or, Voices of Thought and Council for the Wood and Wayside," by W. Gilmore Sims. The collection of many years, it is a body of sentiment and opinion, full of thought, feeling, and experience of life.

T. B. PETERSON has got to the thirty-fifth thousand of J. Thornton Randolph's "Cabin and Parlor, or Slaves and Masters," and its sale is greater than ever. "Clara Moreland, or Adventures in the Far South West," by Emerson Bennett. The scene is laid in Texas, and the story closes by Col. Walker, of the Rangers, extricating the hero and heroine from a position of most involved danger, and with vivid scenes in the battles of the Rio Grande. "The Emigrant Squire," by P. Hamilton Myers, and decidedly his best production. "The Two Merchants, or, the Solvent and Insolvent," by T. S. Arthur, fully sustains the author's reputation as a most successful writer of fiction. Mr. Peterson's very large list of publications comprises the best works of many of the most popular authors, as Lever, Marryatt, Pickering, Ainsworth, Dumas, etc.

LIPPINCOTT, GRAMBO & Co.'s publications of the month comprise: "Truths Illustrated by Great Authors," "Tales of the Southern Border," by C. W. Weber. "Dictionary of Aids to Reflection, Quotations of Maxims and Metaphors." "Domestic Medicine and Household Surgery," by Thompson, edited by H. H. Smith, M. D. "Scenes and Adventures in the Semi-Alpine Region of the Ozark country in Missouri and Arkansas," by H. R. Schoolcraft. "Spiritual Vampirism; or, the History of Etherial Softdown and her friends of the New Light," by C. W. Weber. "Epitome of Greek and Roman Mythology," by John S. Hart, LL.D.

T. & J. W. JOHNSON have issued "Dunlop's Laws of Pennsylvania, to 1853," new and improved edition; pp. 1300. "Wharton's Digest of Pennsylvania Reports," including 4th Harris; 2 vols. 8vo. "Archbold's Law of Nisi Prius;" 3d American edition; 2 vols. 8vo.

Mr. H. C. HANSON, editor of "The Florist and Horticultural Journal," has more than fulfilled his promise of making it as well the best as the most elegantly embellished journal of its kind in the country. Nos. 2 and 3 contain a Morning Glory (I like that rich old English name) and a vase of daisies, all new varieties. As these plants have little or no fragrance, the plates are the more desirable, for they are as brilliant and more lasting. No. 4, to be out in a few days, will contain the Pharbitis Limbata, printed in colors by Duval. I was shown proofs at each of the six stages of printing, exhibiting the effect of each additional color, until completion. It will be thought equal to anything yet performed in that line.

LINDSAY & BLAKISTON have issued "Elements of Health and Principles of Female Hygiene," by E. J. Tilt, M.D. This is a reprint of a most excellent English work, written in a style simple and practical, and with most wholesome

and common sense views. No woman will close the book till she has read it through. It is the only one on the subject. "The Principles of Botany, as exemplified in the Cryptogamia," by Harland Coultas; designed for the use of Schools and Colleges. An elementary work, well arranged, intelligible, and of the kind to attract inquiry. "Anecdotes for the Steamboat and Railroad," with many a new joke and good thing introduced. Illustrations very well executed. These gentlemen have now in press "De Boismont's Natural History of Hallucination, Visions, Apparitions," etc., from the 2nd Paris edition; a work of considerable note and authority. And also a new edition of Dr. Darlington's "Flora Cestrica, or Botanist's Companion."

LEA & BLANCHARD have added to their list "Gluge's Pathological Histology," translated by J. Leidy, M.D.; 4to., 12 plates. And "Budd on Diseases of the Liver." 2nd edition, 8vo., plates.

J. W. MOORE has completed "Chambers's Papers for the People," by the publication of the twelfth volume. He also has out "An Exposition of the Prophecies of the Apocalypse," by Rev. James Du Pui, Chaplain in the U. S. Army. This admirable work is the result of more than twenty years enlightened research, and throws much new light upon a subject which has absorbed so much of every Christian's most earnest thought and feeling.

WM. S. MARTIN has published a "History of the Israelitish Nation, from their Origin to their Dispersion at the Destruction of Jerusalem by the Romans," by Archibald Alexander, D.D. "A Commentary on the Songs of Solomon," by Rev. George Burrowes, D.D. The third thousand of "The Young Marooners." He has republished "Basket of Flowers" and "Rosa of Linden Castle;" and announces a new edition of "Scott's Commentaries," five vols. 4to.

HERMAN HOOKER has made a valuable addition to his stock in "The Planter; or, Thirteen Years in the South, by a Northern Man." It is destined to be most extensively read, and as extensively useful in giving more correct views of Southern life than any or all the books heretofore written on the subject. Its tone is elevated, its views just, its pictures truthful and life-like, and its philanthropy Christian. It wants the clap-trap name of Mrs. Stowe's "Log Cabin," as well as the horrors magnified by the distance between Boston and Charleston; but it does not want pure English writing, or patriotic sentiment, or deep insight into the schemes of envious rivals.

E. C. & J. BIDDLE have just out "An Elementary Treatise on Bookkeeping," designed for Public Schools, by S. W. Crittenden. The author's well-earned reputation makes it unnecessary to use one single word of commendation; but where a treatise renders a subject, universally held to be dry and unintelligible, so clear and simple as does this work, I cannot refrain. Why should not the farmer or the man of small income use the plain and easy means afforded by such a work, to know where he stands as regards this world's goods, and how to economize—that bitter lesson, learned last of all! Avarice, perhaps, would not be so often the vice of age, did knowledge more frequently accompany youth.

W. P. HAZARD publishes "The Behaviour Book," by Miss Leslie; "Uncle Sam's Emancipation," and "Uncle Tom at Home." This last book was written by F. C. Adams, an Englishman, who has gone to England on, I believe, the Log Cabin mission. He intends returning again to this country, but not to reside again in the South. His effort is not a brilliant one, for he but groups together the

"Every-day report of wrong and outrage  
With which earth is filled."



It occurs to me his book contains one of these very instances. On page 129, he is speaking of the depraved condition of the poor whites in the South, and says he will give two instances. The first, having the name of the party, may be correct. The second is of the murder of a young woman, standing at her school-room door, whose gold chain, glistening on her neck, excited the cupidity of a wretch "who brought her down with his double-barrelled gun." This murder was perpetrated in Chester county, Pennsylvania, by a young Pharaoh, who was hung for it a year or two ago; and I deny that any similar one has occurred in this country. As the author does not give names, it is fair to presume it a wilful deception.

At the February meeting of the American Philosophical Society, Judge Kane, V.P. presiding, notice was received from Mr. George Parish, of New York, that a valuable collection of coins, deposited by his father, the late David Parish, could remain as a donation. Many scientific works were received from various learned institutions of Europe and of this country. Professor Fraser announced the death of Sears C. Walker, and made appropriate remarks on his valuable astronomical researches. Mr. Justice offered for the inspection of the Society, a "Crystallotype" of the moon, taken by John A. Whipple, of Boston, through the great refracting telescope at Cambridge, and daguerreotyped by M. A. Root. Mr. Fraley stated that a workman in Lennig's Chemical Factory, at Bridgerburg, on the Delaware, five miles above Philadelphia, had obtained gold from the sands of the river bank. The result of one day's washing was of the value of twenty-five cents. The Librarian gave notice of the issue of No. 48 of the Proceedings. Mr. Trego announced the death of William Peter, H.B.M. Consul. Mr. Tyson was appointed to prepare an obituary notice.

Dr. Franklin Bache presided at the March meetings. The death of Thomas Gilpin was announced by Mr. Trego, Librarian, and Inage Kane was selected to prepare an obituary notice. The Society was informed of the death of Professor Horner by Professor Fraser. An obituary notice of him will be prepared by Professor Jackson. Dr. Le Conte, formerly a resident of New York, and most favorably known there and elsewhere by his great labors in Natural History, presented a paper for the Transactions "On the Classification of the Carabidae of the United States." Dr. Kane called attention to the preparations for the Expedition to the Arctic regions, to sail under his command. He described the peculiar provisions for the subsistence of the men, the sledges for their use, etc., etc., and laid before the Society, papers in relation to the outfit of the Expedition, consisting of letters from Sir John Richardson, Captain Ross, Admiral Parry, Colonel Sabine, and others. A resolution was adopted to apply to the Trustees of Girard College for the loan of certain astronomical instruments for the use of the Expedition. Amendments to the laws proposed some time ago were adopted. Dr. Bache, Dr. Geo. B. Wood, and Mr. Henry D. Gilpin, who are about to make the tour of Europe, were desired, by resolution offered by Judge Kane, to direct their attention to the condition and labors of scientific societies of England and the continent, with a view to an enlarged sphere of usefulness of this venerable and world-renowned Institution. No better representation of this country ever went abroad. These gentlemen are of that sort which by an elegant cultivation, an elevated tone of honor, and a high bred yet simple bearing, gives lustre to an age. The Dispensary of Wood and Bache, by which they, its authors, are best known, is at once a monument of profound

labor and of the most earnest seeking after truth; and it is by these qualities that they are best known. Mr. Gilpin is a ripe classical scholar. I understand they will be in company with Mr. Van Buren, an old and fast friendship subsisting between him and Mr. Gilpin, who was his Attorney General.

The Hall of the Academy of Natural Sciences is now closed for the purpose of adding to its height. The addition, which will require a number of months for completion, will afford ample room for the proper exhibition of the fine collection of birds. The collection of skulls, which Dr. Morton so largely used, will remain in the Academy, as there has been subscribed a sum of money sufficient to purchase it. This was brought about by the effort of parties in Boston to secure them for that city; had they succeeded it would have been to the lasting disgrace of Philadelphia. Four thousand dollars, I understand, was the amount required for the purchase. This, with the eight thousand dollars for the enlargement of the building, shows no lack of zeal or liberality in the members. We are a strange people in this town; should a poor nigger steal a chicken, the daily papers parade the fact, the services of wood engravers are secured to give correct views, though sometimes this fails because the scoundrels distort their features; but never a word is uttered, or a line penned, of some, ay, of most of the noblest acts of liberality, of deeds of generosity which have filled this city with many of the best Institutions on the continent. Dr. Heermann has completed the arrangement and classification of the very considerable collection of eggs. One could scarce think so much could be made of them as he has effected. Dr. Leidy will most probably be elected to the chair in the University, vacated by the death of Professor Horner. If he, or rather we, be so fortunate, Philadelphia will retain a single skull more valuable than the whole of Dr. Morton's collection.

T. Buchanan Read, the painter and poet, leaves next month for Italy, where he will be engaged some years on pictures which have been ordered by gentlemen in this city.

After the clever account, a few days ago, by "D," of the doings at the opera, theatre, etc., I am sure you will rejoice that without one word on those subjects, I subscribe myself,

Very respectfully yours,

LOGAN.

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